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NOVEMBER, 1930

BIMILLENARY VIRGILIAN CELEBRATION IN ITALY: DELACROIX: ROMAN NECROPOLIS
BROUGHT TO LIGHT NEAR OSTIA: THE DISCOVERY IN EGYPT OF A NEW
ARCHITECTURE: THE FORTS OF THE SAXON SHORE

ART AND ARCHAEOLOGY



THE TOMB OF VIRGIL, NEAR NAPLES

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VOLUME XXX

NOVEMBER, 1930

NUMBER 5

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THE TOMB OF VIRGIL NOW STANDS CLEAR AND IS READILY ACCESSIBLE.

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ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME XXX

NOVEMBER, 1930

NUMBER 5

THE BIMILLENARY VIRGILIAN CELEBRATION IN ITALY

By ROBERTO PARIBENI

Director General of Fine Arts, Ministry of National Education

Translated from the original Italian by Arthur Stanley Riggs

Illustrated with photographs by courtesy of the Italian Government

ITALY esteems and loves in Virgil, if not her greatest poet, certainly her dearest one. Surpassed by the immensity of Dante's vastness of conception, Virgil is, none the less, the poet who more than any other summarizes in himself the most characteristic gifts of the Italian spirit: the love of rusticity, the passion for agriculture, the sense of justice and of duty. No one will ever be able in more enchanting witchery of verse, to tell what may be the *divini gloria ruris*. And no hero will ever take higher or more august rank than the *pious Æneas*, whose every act is the perfect achievement of a religious duty; who makes war but does not love it, and who mourns the victims even though enemies; so different from the Pelean Achilles, hero because invulnerable, and cold butcher of young

bound prisoners. Far nearer Æneas to that fetial Roman who proclaimed war* when it was a *bellum pium, sanctum, iustum ac necessarium*.

All we Italians feel that if perchance the prayer of the dying poet had been granted, and the unfinished Æneid thrown into the fire,† Italy would have lost many more than an hundred battles, would have lost more than the Empire of Rome, would not have had a Dante, and perhaps never would have been a

* The *fetiales* formed a college of twenty priests or priestly heralds charged with demanding satisfaction for offenses against Rome by foreign peoples, and with the performance of official ceremonies attendant upon the declarations of both war and peace.

† *Encyc. Brit.* 11th Ed., XXVIII, 112b.: "In his last illness [Virgil died September 21, B. C. 30 at Brundisium] he called for the cases containing his manuscripts, with the intention of burning the Æneid . . . The command of Augustus overrode the poet's wish and rescued the poem."



THE UPPER ENTRANCE TO THE SIBYLLINE CAVE OR GROTTA AT CUMAE.

nation. Every form, therefore, of celebration of Virgil in this his bimillenary, not only has failed to satisfy but could not satisfy the soul of the Italian.

Of what avail are discourses, hymns, statues, medals? Whatever the thing it is too insignificant for him. Much more welcome is the success of the invitation extended by the Royal Academy of Italy to visit the places Virgil loved and sang; and equally grateful the thoughtful care expended on every side upon the Virgilian memories and monuments in these sites. The Italian State has wished, indeed, to complete the excavations at Butrinto in Epirus [the ancient Buthrotum], upon Mount Eryx [Sicily], in the grotto of the

Cumaeen Sibyl, and at Ardea, besides restoring and systematizing the alleged tomb of Virgil at Naples.

Butrinto in Epirus (today the kingdom of Albania) was the place where Æneas encountered two fugitives from Troy, Helenus* and Andromache. Here it was that Helenus explained to Æneas definitely the land to which the gods had destined him. From that point [Buthrotum] Æneas moved ever onwards with his thought firmly fixed on Italy.

The Italian explorations conducted by Dr. Luigi Ugolini have given results far in excess of everything hoped for: a

* Son of King Priam of Troy, and later husband of Hector's widow, Andromache. Cf. *Æn.* III, 294-355.

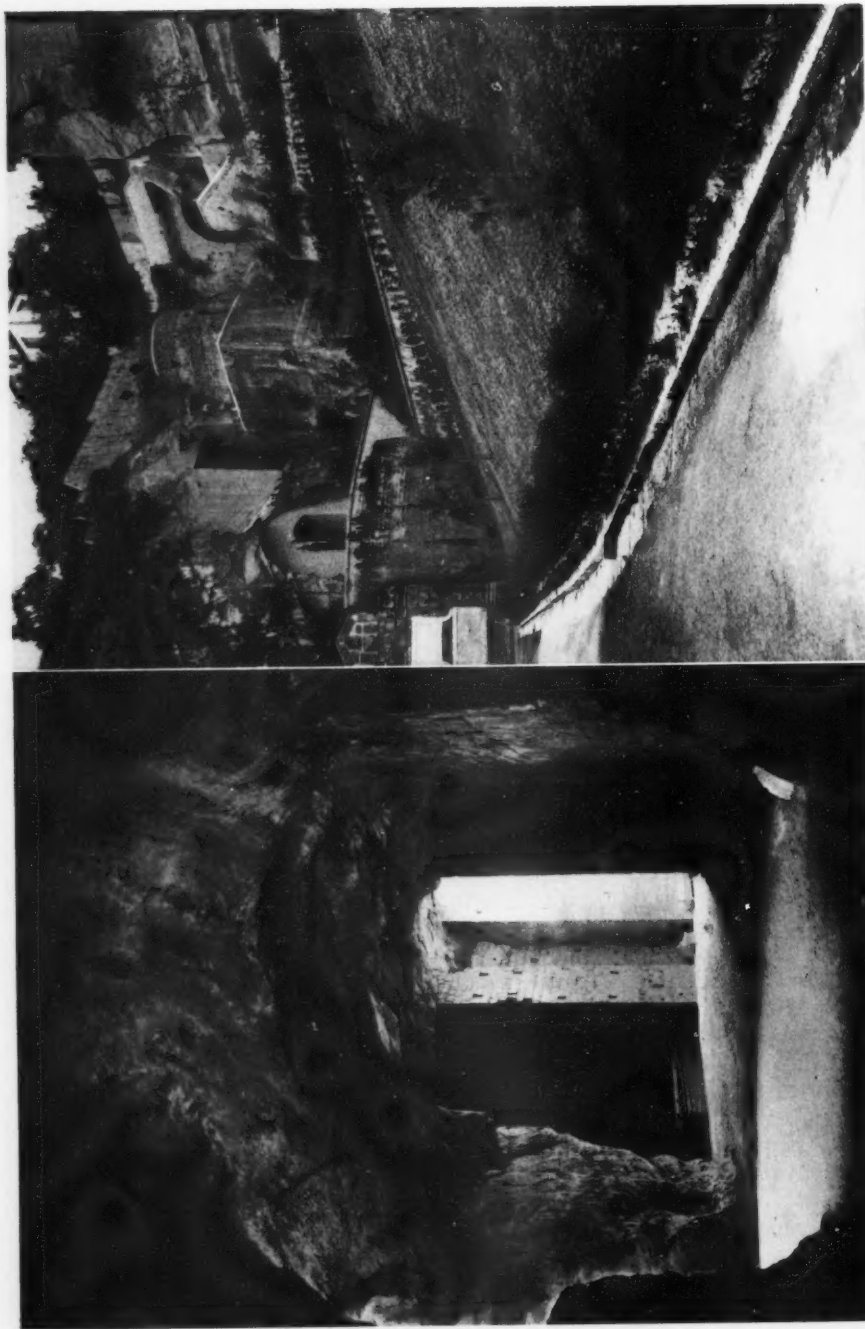


THE CUMAËAN ACROPOLIS, A FEW MILES FROM NAPLES, WAS THE SCENE OF THE VIOLENT STRUGGLE BETWEEN NARSES AND THE GOTHs, WITH UNHAPPY RESULTS TO THE ART OF THE CAVERNS, DATING FROM AUGUSTAN TIMES.

belt of wall with gates well preserved and of most singular aspect, all of pre-Roman construction; Roman edifices rich in inscriptions and statuary; a Christian basilica with the richest of figured mosaic pavements. The excavations on Mount Eryx, near Sicilian Trapani, have been commenced only a few weeks since. The researches at Ardea, the capital of Rutulus and of Turnus, though not very far advanced, have already begun to bring to light a great archaic temple with remains of architectonic decorations in terra-cotta.

The most conspicuous results of all, perhaps, are those given by the exploration of the vast grottoes under the acropolis of Cumae, where Virgil placed

the seat of the Sybil whom Æneas visited. The work reveals that Augustus accepted the identification of the Sybilline seat with these immense, imposing Cumaeian caverns, and that he assured access to and conservation of them by the erection of mighty walls. In these were constructed niches with statues, one of which—a particularly beautiful one, by the way—has been recovered and today stands in the National Museum at Naples. The assault by Narses upon the Gothic stronghold of the Cumaeian acropolis naturally took account of these vast subterranean caverns, struggled for by the two enemy armies, here damaging their art by pulling it down, here caus-



MUCH OF AUGUSTUS' MASONRY HAS BEEN RESTORED, AND THE INTERIOR OF THE SIBYLLINE GROTTA TODAY BEARS CONSIDERABLE RESEMBLANCE TO WHAT IT WAS IN VIRGIL'S TIME. AT THE RIGHT IS SEEN THE APPROACH AND DECORATIVE SETTING OF THE TOMB STRUCTURE.

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ing the caves to be clogged up. This filling-up process, continuous throughout the centuries, rendered useless the venerated cavern only now restored to much the condition in which Virgil saw it and Augustus wished to systematize and adorn it.

Upon the exquisite hill of Posilipo, embosomed in a dell near the mouths of other vast caverns—remains of those tufa quarries whence came the stone with which Naples was constructed—is a modest sepulchral edifice of good Roman construction dating from the first century of the Empire. A tradition already known in Renaissance times declares this to be the tomb of Virgil, who, as everyone knows, died at Brundisium but was brought afterward for burial to Naples. There, in a little villa presented to him by Maecenas, he was laid, before him the prospect of the loveliest sea and

the loveliest mountain panorama Italy affords, beauties which in life had overflowed from his heart in the immortal songs of the Georgics and the Æneid.

The little edifice has been protected and reinforced against the danger of crumbling down; the nearby gigantesque caverns—which may have given the poet some accent and some vision of Avernus—have been cleaned out and made practicable; an ample road has been constructed, and the declivities of the hills have been ornamented with trees and clearings. It is, of course, impossible to give any mathematical demonstration that this is beyond question the poet's tomb; but certainly there is not the shadow of a doubt that this is the general landscape he saw and felt, and in which he wished to sleep for eternity, the son above all others pious and holy, of his Mother Earth.

(Professor Frederick S. Dunn is the author of "Vergil's Vanishing Tomb," in the January, 1930, issue [Vol. XXIX, No. 1], of ART AND ARCHAEOLOGY, which admirably supplements Commendatore Paribeni's article in this issue, and gives the results of research and investigation prior to the recent developments.)

NIKÉ OF SAMOTHRACE

*No longer would men name you Victory,
Maiden of lifted breast and lengthened
thigh,
If in the shadow of Calipso's Bay
You folded your strong wings and kissed
a sigh
Upon the lids of a sea-spattered face.
That would be treason to your wayward-
ness.
The startled one would weary soon, and
vow
He had less need of your intensity
Than that you poise with an indifferent
grace
Aloof—adorning his adventuring prow.*

MARION A. NOSSER.



THE DEATH OF SARDANAPALUS.

Courtesy of Willenstein & Co., Inc.

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TIGER RESTING. (FROM THE FIELD COLLECTION.)

Courtesy of The Art Institute of Chicago.

DELACROIX

By WILLIAM HOWE DOWNES

LOOK at Delacroix's portrait of himself, in the Louvre, painted in 1829, when he was thirty-one, and ask yourself if you have ever seen a more typical head of a thoroughbred artist. Every line of that clear-cut countenance expresses race, will, the fire of sensibility. The eyes and mouth are haughty and defiant. The face is that of a strong, valiant and independent character. Observe the jaw and the shape of the nose. One may easily believe that a young man with such a physiognomy had in his make-up something of the flexibility and resistance of a finely tempered steel blade. A remarkable portrait of a remarkable character, an outstanding figure in modern art.

Born at Charenton on the eighth Floréal of the sixth year of the Republic (1798), Eugène Delacroix was the youngest son of Charles Delacroix,

secretary to Turgot, member of the National Convention, minister to Holland, minister of foreign affairs, prefect successively of Marseilles and Bordeaux. Of Charles' four children, the eldest, Charles Henri, was a general in the army; the second, a beautiful girl, married M. de Verninac, ambassador to Turkey; the third child, Henri, was killed at Friedland. A life-size portrait of Eugène's sister was painted by David.

Eugène Delacroix was rather above the medium height, of slender build and frail physique, but always erect, of graceful carriage and distinguished mien. His thick dark hair was worn rather long; his eyes were brilliant and keen; his complexion pale; his hands small, nervous and adroit; he dressed with care and had a distinctly aristocratic air. He was reserved, taciturn; shy and retiring; but he had confidence



Courtesy of the Art Institute of Chicago.

MULEY ABD-ER-RAHMAN. (LOAN FROM CORNELIUS VANDERBILT COLLECTION.)

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FANATICS OF TANGIER. (LOAN FROM THE LOUIS HILL COLLECTION.)

Courtesy of The Art Institute of Chicago

in himself, and was not wanting in firmness of judgment. Well-bred, and above the average in intellect, he ventured into society but seldom, chiefly because of his wretched health and his determination to save all his strength for his work. Many of his acquaintances could see nothing but pride and misanthropy in his self-imposed isolation, but an artist of his calibre, absorbed by the desire to create, no doubt feels that life is short and that he owes it to himself not to waste his time. "*Il cache sa vie et répand son esprit.*"

His letters and journal offer a very complete mental portrait of the man, a portrait which bears out in every particular the reading of his character already outlined. His art was literally his entire life. Had his strength al-

lowed, he would have given over work only to eat and sleep. He was a "bundle of nerves", yet his frail physique was counterbalanced by the firmness of his will. Endowed with a violent nature, he learned to exercise great self-control; his friends were astonished by his combination of fiery ardor and cool calculation. He understood himself uncommonly well. All his life a semi-invalid, he made the most of his intervals of relatively good health. In sum, his was one of those cases, numerous in history, where impulsiveness was offset by steady purpose, physical weakness dominated by unconquerable courage. He was the captain of his soul. He never knew fear or defeat. He seemed to "breathe fire and flames", said his friend Sil-



WATER COLOR OF ARAB MUSICIANS.

Courtesy of de Hauke & Co., New York.

vestre, "like the little rearing steed in his picture of the *Massacre of Scio*".

In the annals of art we shall find few more interesting figures than this man. That he happened to be the leader of the romantic movement, at a time of change and strife, is a circumstance that has added not a little to his fame; but it is to be borne in mind that he was no narrow partisan, and, far from despising classical art, he was an ardent admirer of Raphael, Holbein, Poussin and Ingres. He was, in a word, too big a man to be confined within the rigid barriers of a school. In his philosophy of art there was ample room for classicism, realism, idealism, romanticism, what you will in the way of theory, and he could fully appreciate the most diverse forms of talent. His

large intelligence, ripe culture and catholic taste took small account of petty sectarian limitations of sympathy and understanding.

Yet for some thirty years this super-sensitive man was the target for the hostile sharpshooters of the press. This long campaign of disparagement, begun with his earliest works, was continued even after his death. The Parisian critics outdid themselves in the way of sarcasms, and they were adepts in this sort of thing. Gérard called the *Massacre of Scio* the massacre of painting. Gros said of Delacroix, "he runs above the house-tops". Victor Hugo maintained that Delacroix's female figures had no beauty. One day when the painter was showing Hugo the picture of the *Assassination*



Courtesy of The Art Institute of Chicago.

COMBAT BETWEEN GIAOUR AND PASHA.

of the *Bishop of Liège*, the poet, pointing to one of the figures, asked: "What is it that he holds in his hand?" The artist explained, "I intended to paint the gleam of a sword". Hugo commented: "To paint the gleam of a sword without the sword does not belong to your art, but to ours." A clever saying, yet one suspects it is not wholly sound. Those who would circumscribe the possibilities of painting in his dogmatic fashion, setting up invidious comparisons, should realize that the appearances of things, not the things themselves, are the legitimate objects of the painter's concern.

It is probable that the present generation finds it difficult to do full justice to the romanticists. There is not much interest now in the sort of themes they treated, nor would the passionate emphasis of their style meet with much approbation. It must be allowed that the agony and despair of the damned in the *Dante and Virgil*, the horrors of the *Massacre of Scio*, and the tragic subject of *The Two Foscari* are not altogether edifying; and that the romantic school had an excessive leaning towards battle, murder and sudden death. Yet we do not object to tragedy on the stage or in books of fiction, nor do we turn away

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Courtesy of The Art Institute of Chicago.

PORTRAIT OF AN ALGERIAN CHILD.

from the stories of crime in our daily newspapers. There is indeed a ponderous beauty in great tragedies if they are greatly represented or pictured, for which there is no equal elsewhere in art. One should remember this when turning away with a shudder from these scenes of carnage and cruelty. Above all let it be borne in mind that all subjects become good through the merit of the author.

Since almost all Delacroix's paintings are either historical or illustrative, his legitimate fame affords a rather striking argument against the fallacy of art for art. Nothing could well be more literary than his motives; and it is known that literary motives are anathema to the proponents of art for art. So far as historical pictures are concerned, it must be acknowledged that the majority of them—especially those painted to order—rank low in the

scale of quality. Delacroix, however, was in all things exceptional. His subjects were chosen by himself, painted because he wanted to paint them; nobody stood by and *directed* him *how to do it*. History as envisaged by him was a flesh-and-blood affair, as full of human motives and impulses as yesterday's elopement or murder or scandal; and he dealt with it not as a prosaic recorder but as a fascinated or horrified witness, giving it the intense reality of a nightmare. Very much the same attitude was his in relation to illustrative canvases. He realized the scene acutely, through his imagination; it was tremendously thrilling to him; he felt, no doubt, as if he were on the spot, an eyewitness of all these terrible things, which are not half realized by the great majority of persons who read



Courtesy of Paul Bédian.

LITHOGRAPH DRAWN BY DELACROIX FOR AN EDITION OF FAUST.

MEPHISTOPHELES: "WE ARE STILL FAR FROM THE END OF OUR JOURNEY."

ART AND ARCHAEOLOGY

about them. If he has the effect of making your flesh creep and your blood run cold in your veins, it is because he himself experienced the same sensations.

Of all the admirable things that Delacroix said about art, perhaps the most admirable is this: "It is literal realism that is stupid . . . The aim of the artist is not to reproduce objects exactly; he would be stopped at once by the impossibility of doing it . . . In the presence of nature itself it is our imagination which makes the picture . . . Whoever says art says poetry: there is no art without a poetic purpose . . . The greatness of the masters of art does not consist in the absence of faults . . . Though he works with his hand, the painter is not a surgeon; it is not in his dexterity that his merit lies."



Courtesy of the Metropolitan Museum of Art.

THE ABDUCTION OF REBECCA.



Courtesy of The Phillips Memorial Gallery, Washington, D. C.

PAGANINI.

Neither Leonardo da Vinci, Michelangelo, Benvenuto Cellini, Reynolds nor La Farge has given utterance to any wiser or pithier remarks on art than that. Here are some other notes:

"One may say that his [Raphael's] originality never appears more vital than in the ideas he borrows. All that he touches he elevates and gives a new life. It is he who seems to be taking back that which belongs to him, and to be fertilizing the sterile germs that were only awaiting his hand to bring forth their true fruitage."

"Rembrandt, in making the portrait of a beggar in rags, obeyed the same laws of taste as Phidias in sculpturing his Jupiter or his Pallas."



SKETCH FOR THE LION HUNT. (LOAN FROM THE ANGELL-NORRIS COLLECTION.)

Courtesy of The Art Institute of Chicago.



Courtesy of The Art Institute of Chicago.

SKETCH FOR THE LION HUNT. (LOAN FROM THE ANGELL-NORRIS COLLECTION.)



Courtesy of The Art Institute of Chicago.

THE LION HUNT.



THE DEATH OF SENECA.

Courtesy of The Art Institute of Chicago.

"The modern schools have been able to teach the beautiful as one teaches algebra, and not only teach it but give easy examples."

"Man is the only being in all creation who not only resists nature but tames it, eludes its laws, and extends his empire by his will and energy."

If at the outset of his career Delacroix's work met with a storm of disparagement, in the end he triumphed gloriously over all opposition, and it is doubtful if any other painter of modern times has received such universal and enthusiastic applause. His pictures seemed to Baudelaire like an interpretation of those enchanting moments

when the ultra-sensitive nerves receive the most exquisite sensations from the contemplation of nature, comparable in some sort with the felicity of the opium-eater, to whose eyes all nature seems to be invested with a supernatural beauty and significance. Meier-Graefe is even more extravagant. In his view Delacroix was a universal genius; "he had a great intellect; . . . he grasped at mighty things; . . . he was the last great painter who was a man of profound culture; . . . he was the spirit who communicated some particle of himself to all the important painters of his age". Charles Blanc calls him an incomparable colorist, a

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thinker with distinguished and abundant invention, a splendid and passionate decorator. The chorus of praise is swelled to prodigious volume by such French critics as Burty, Gautier, Gonse, Veron, Dumas, Alexandre, and Dargenty, while the English, German and American critics are hardly less emphatic in their panegyrics.

To the academic mind it may seem that his eulogists either ignore or minimize his faults, which are undeniable. There is some truth in this; but the best kind of

criticism is constructive as well as technical. It is true, as Delacroix said, that the greatness of the masters of art does not consist in the absence of faults. It is difficult to set limits to the power of an artist who possesses the gifts of color, imagination and expression. These great things are rarer than the ability to draw with perfection. At the same time it must be admitted that there is a tendency in certain quarters to magnify defects into merits. There is no such thing as absolute ideal justice in human affairs. We must be satisfied with a rough bal-



Courtesy of Fogg Art Museum, Harvard University.
ARAB ATTACKED BY LION. (PAUL J. SACHS
COLLECTION.)

ance, and honest attempts to give honor where it is due.

If it is asked, what was the most significant contribution made to the art of painting by Delacroix, what was his outstanding personal quality, doubtless the answer must be his employment of color for the expression of emotions. Of his great predecessors, Paul Veronese, Rembrandt and Rubens, each in his individual way, each very differently, had exemplified this rare purpose and achievement. But in certain directions Del-

acroix could make color express even greater things than Rubens or Veronese were able to say. He had a special faculty for the dramatic language of color. His power of depicting passions, sorrows, sadness, despair, surely has never been surpassed. He took his motives from Dante, Shakespeare, Byron, Scott, and gave them a new life and a new meaning. He saw romance in everything; he endowed action and background alike with the colors of the imagination; set forth the higher truths of the spirit of man with the authority of a seer.



(LEFT) TOMB OF VARIUS AMPELUS, AS IT WAS FOUND, ITS DOOR STILL IN PLACE AND THE DECORATIVE MOTIF ABOVE IT IN PERFECT CONDITION.
(RIGHT) THE FRONTAGE OF A TOMB, WITH ITS DECORATIVE WINDOWS AND FRAMED INSCRIPTIONS.

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A GROUP OF BURIAL PLACES, SHOWING THE DOME-SHAPED TOMBS, SIMILAR TO THOSE OF THE MOHAMMEDANS IN THE EAST.

ROMAN NECROPOLIS BROUGHT TO LIGHT NEAR OSTIA

By GUIDO CALZA

Director of the Excavations

A FEW months ago, in a stretch of land lying between Rome and the sea, workmen casually struck upon what has since proven to be a Roman necropolis, dating back to the II^d and III^d centuries of the Empire.

For many hundreds of years the "Isola Sacra", this expanse of land extending within the two arms of the Tiber and the sea, had remained uncultured and uninhabited, and it is only within the last year that the War Veterans' Association has undertaken

to bonify and irrigate this section of the Roman Campagna. People passing along the road that leads from Ostia to Fiumicino had noticed that in this district, unlike the rest of the land lying between Rome and the sea, the country was filled with sand dunes, some of them rising to a noticeable height, but it had never occurred to archaeologists and students that these dunes might enclose an entire city of the dead.

ART AND ARCHAEOLOGY



A SMALL GROUP OF FIGURES SHOWING GREEK INFLUENCE, FOUND IN ONE OF THE CELLS.

After a first vaulted roof came to light, when workmen were leveling out the soil in order to build a road, excavations were organized systematically, and have revealed the existence of what will soon be the largest Roman necropolis ever unearthed. This cemetery, built to receive the remains of the inhabitants of the port of Ostia, nearby, lies on a so-called island, shaped like a triangle, two sides of which are formed by the arms of the Tiber, one of which is an artificial canal, dug by order of Trajan, at the time of the construction of the port, in 102 B. C. Ancient historians had called this island the paradise of Venus, *Libanus Almae Veneris*, because of its wonderful vegetation and climate. Tradition says that flowers and fruit were to be had there throughout the entire year, mel-

ons of a particular species being one of the best products of the soil.

Later the paradise seems to have taken on the name of *Isola Sacra*, the Sacred Island, but exactly why no one seems to know. Emperor Constantine donated the island to the church of the Holy Apostles in Rome, and this was believed to be the origin of the name. The recent unhoped-for discoveries bring out a new theory, for it is possible that the term "sacred" was derived from the fact that the inhabitants of the port of Ostia had set it aside for their burial ground.

It is ascertained that this cemetery spread over a vast area, shaped like a triangle, and measuring about half a mile along each side, and, although it



INTERIOR OF A CELL IN ONE OF THE TOMBS, SHOWING AN INSCRIPTION IN ITS ORIGINAL POSITION.

ART AND ARCHAEOLOGY

will not be possible to unearth it entirely, some fifty tombs which lie close to the spot where the first one was found, will be brought to light and restored sufficiently to give an exact idea of what the necropolis was like originally.

The twenty odd burial places which can now be seen, hold great artistic as well as archaeological interest, for they prove that even the poorer classes of citizens of the great Empire had an inborn sense of art, revealed even in the most primitive and pathetic of these monuments. This necropolis was only intended to receive the bodies of sailors, fishermen and humble tradesmen who earned their living in the port. One cannot, therefore, hope to find here treasures such as might have adorned

the tombs of senators, magistrates and wealthy citizens of the Eternal City.

The tombs rise in groups of five or six, and seem to have been erected without any regard to symmetrical topography. Around the larger structures are found small burial places, dome-shaped like the sepulchres of the Mohammedans in the East, but all are built of bricks, disposed with the same astonishing skill that was typical of the great architectural feats of the epoch of Trajan, such as the Colosseum, the Trajan Forum, the Market, etc. In the interior of some of the cells a network of bricks and a species of cement makes an effective decoration, while in others mural paintings lend a note of color, that has come down to us admirably preserved.

On the outside of each tomb is seen a marble tablet with a simple inscription; the mere name and age of the dead. One door, found in place, shows that the entrance to the cells was closed by a solid piece of wood, lined with lead, turning upon iron pivots. Small windows are cut in the frontage of the larger structures, and the architraves over the doors, of very fine style, are often decorated with motifs in relief, unfortunately wrought in perishable material, and therefore very much spoiled.

The niches in the inside walls of the cells were used to receive the ashes of slaves and poorer people, but even most of these are embellished with mural paintings, similar to those found at Pompeii, and always depicting mythological subjects. Some of the cinerary urns, or rather earthenware jars containing ashes and bones, were found tightly closed by a round piece of glass, over which was placed a primitive lid.



A MARBLE PEDESTAL WITH INSCRIPTIONS AND RELIEFS, AS IT WAS FOUND WHEN THE TOMB WAS OPENED.



TERRA-COTTA AMPHORÆ, STILL IN THEIR ORIGINAL PLACES. THEY WERE USED TO HOLD FOOD AND DRINK FOR THE DECEASED.

Several sarcophagi have been found in the cells, some of them with marble reliefs and beautiful decorative motifs. Smaller reliefs were placed on the outsides of the tombs, and were used to describe the occupation of the dead persons during their lifetime. Thus, a boat with three oarsmen marks the tomb of a sailor; a tablet with a surgical operation and a first-aid case with primitive instruments is seen on the burial place of a doctor; a horse, harnessed to a wheat-grinder, marks that of a miller.

The brick benches, used for the funeral banquets, built against the outside walls of the cells, on either side of the door, are nearly all intact, while dozens of reddish earthenware amphoræ, in which food and drink were

provided for the dead, are seen all over the area, still half-buried in the sand. Mosaic pavements and panels have been found in almost every cell, some of them fairly well preserved. They are mostly black and white, with a mythological subject in the centre and a decorative motif running along the border. Fragments of glass and small pottery, as well as a few coins have been found, but are not of particular interest. In some of the larger tombs there is a sort of oven, probably used to bake the bricks.

One of the most interesting features of the necropolis is the astonishing variety of architectural and decorative motifs, and the many different qualities of material employed for the construction.

ART AND ARCHAEOLOGY

It is probable that the necropolis was abandoned when the port of Ostia fell into disuse, and the tombs were soon buried by sand carried over by sea-winds. This explains why there is no trace of devastation, although we

know that the barbarians came along the Ostia road, and, in the year 455 A. D. pillaged and burned down the church of St. Hippolytus which rose near by, and of which we see the remains to this day.

THE SIGNIFICANCE OF OSTIA AND THE INSULA SACRA

OSTIA'S ruins lie some fourteen miles southwest of Rome, and are reached today not only by the ancient road, which still shows traces of its original paving and bridges, but by railway and the fine new automobile speedway reserved for fast traffic only. The old city, dating from

no one knows how early a time, was Rome's first colony. It was named because of its position at the *ostium* (mouth) of the Tiber, and was the seaport of the Eternal City. Its harbor, however, was always unsatisfactory, because it was exposed to the southwest winds, which frequently did



A GENERAL VIEW OF THE SITE OF THE FIRST EXCAVATIONS.

ART AND ARCHAEOLOGY

heavy damage to the shipping there. In view of this it is easy to understand the importance of the *urinatores*, or guild of divers. In addition to the mischief done by the winds, further damage was wrought by the tremendous amount of silt brought down by the Tiber, with the result that as the river-mouth grew shallower, many of

the key post, as for example during the trying days of 87 B. C., and the years 409 and 537 A. D.

The silting up of the harbor made Ostia dangerous even in Strabo's time and he wrote of it as a "city without a harbor owing to the silting up brought about by the Tiber."

Time after time various remedies



DIGGERS AT WORK ON THE SITE OF THE FIRST EXCAVATIONS.

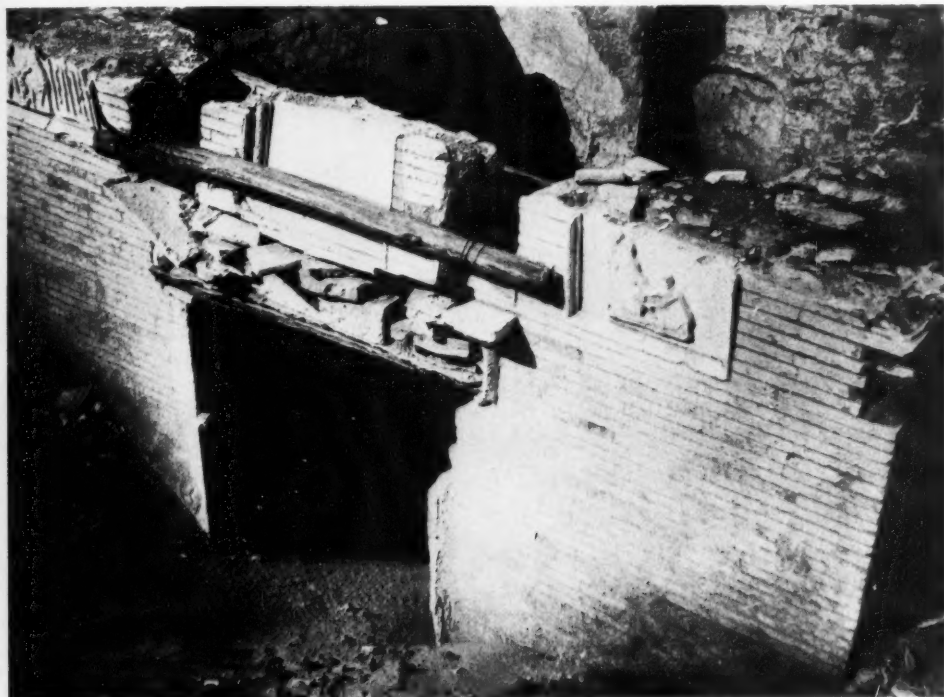
the larger craft either got into difficulties or had to have part of their cargoes lightered out by barges before they could ascend the river to Rome. Ostia's importance as the chief harbor of central Italy, and the grain-importing centre of the country, with a special quaestor in charge of the corn from 267 B. C. on, more than once made the city

were planned, but not until Claudius came to the throne was anything practical accomplished. The Claudian harbor and canal solved the problem for the moment, as well as freeing the capital from any danger of inundation by the Tiber. The new harbor was more than two miles north of Ostia proper, and was joined to the Tiber by

ART AND ARCHAEOLOGY

a canal. In 103, however, the Tiber silted up this new Portus Augusti. The rapid growth of Rome, with the consequent increase in Ostia's sea-borne trade, made necessary immediate measures, and Trajan promptly constructed another port still farther inland, a generous hexagonal basin some 97 acres in area surrounded by huge magazines

V cleaned it out and reopened it in 1612, and it is still in use by small craft, forming what is practically the right or northern arm of the Tiber today. It bears the name of Fossa Traiana. The vast triangular wedge of land between the two arms of the river early received the name of Insula Sacra, as Professor Calza points out, which has been



TWO SMALL RELIEFS ON THE FRONT OF A CELL, USED TO DESCRIBE THE OCCUPATIONS OF THE PERSON BURIED THERE. A SURGICAL OPERATION (AT RIGHT), MARKS THIS AS THE TOMB OF A DOCTOR.

or warehouses. This was connected with the older Claudian port and with the river through the channel dug by Claudius, which in turn was lengthened so as to give direct access to the sea also. Although this channel was silted up during the Middle Ages, Pope Paul

Italianized into Isola Sacra in modern times. Archaeological research and excavation at and near Ostia, culminating in the present remarkable discoveries, were first initiated in haphazard fashion about the close of the XVIIIth century.



THE STEP PYRAMID AT SAQQARA AND THE COURT OF HEB-SED.

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THE DISCOVERY IN EGYPT OF A NEW ARCHITECTURE

By J.-P. LAUER

WRITING in the September issue of the *Gazette des Beaux-Arts* of Paris, the French archaeologist Monsieur J.-P. Lauer describes at great length and with admirable detailed illustrations, the excavations made in the already famed area of Saqqara by an Englishman, Mr. C. M. Firth, of the Service des Antiquités de l'Égypte. Mr. Firth's work was done under the supervision of Professor Lacau, the French scholar in charge of the archaeology of Egypt, and has brought to light "the most astonishing and monumental discoveries which have been made in many a long day".

"Twenty kilometres south of Cairo, on the left bank of the Nile, opposite the site on which Memphis formerly stood, is situated a part of the Memphian necropolis, called Saqqara. There, at the foot of King Zoser's "Step" Pyramid, Mr. Firth, British archaeologist of the Egyptian antiquities section, dug out of the sand a series of buildings, erected during the lifetime of the Pharaoh of the IIIrd Dynasty, for the celebration of his funeral cult. These buildings, which were erected about 5000 years ago, constitute together with the Pyramid a vast rectangular ensemble, surrounded by a bastioned wall, 12 metres high and almost 2 kilometres in circumference. These buildings are signed by the first architect revealed to us by history, the famous Imhotep. Mr. Firth had the good fortune to discover his signature on the plinth of a statue.

In January, 1924, suddenly appeared at the foot of the "Step" Pyramid, a small edifice with fluted columns and

a very little, remarkably finished, draughting of the stones. These columns, without any base, bear a striking resemblance to the Greek Doric order; a considerable number of graffiti engraved on the inner walls by visitors during the reign of Rameses II, dispel any doubt as to the date of these edifices.

Various kinds of edifices were discovered during these excavations. One of the first of these is known under the name of Princess Int-Ka-S' funeral chapel. Another building of the same type is situated to the south of the first one and would appear to be the funeral chapel of the Princess Hetep-her-nebti; the names of these two princesses were found together with that of King Zoser on the fragments of several landmarks.

In 1925-1926 was discovered the colonnade, which is adjacent to the only entrance to this vast enclosure. There is firstly a narrow passage worked into the thickness of the wall in the southeast corner. Directly behind this passage starts the colonnade, a long, narrow alley, bordered on either side by a row of columns, which supported the roof. This corridor leads to a rectangular room, the roof of which was supported by eight columns of the same type, this being an absolute novelty. These columns must have been the stylisation in stone of supports formed of reed stalks, bound together in bundles.

Finally in 1926-1927 appeared a very considerable portion of the wall of the bastioned enclosure; certain parts of the façade, towards the south, almost reach five metres in height.

THE FORTS OF THE SAXON SHORE

By KATHARINE ALLEN

RISING sheer from a tongue of land to the north of Portsmouth harbor stands Porchester Castle. Its keep, an hundred feet high, dominates the sea and the low-lying country to the north, its walls, bastioned and battlemented, are beaten upon by the waves. Within the walls, near the southeast corner, stands a small church, and in the northwest corner, near the keep, are the much-dilapidated ruins of a large building, once a priory of Augustine monks. The keep, the priory and the church, with its exquisite doorway and font, were the work of Normans

under Henry I. The fort itself is of Roman origin, and dates back to the late third or early fourth century, when Roman and Celt were beginning their heroic but fruitless struggle against those Teutonic invaders from across the sea, from whose frequent and terrifying onslaughts the southeast coast of England came to be known as the "Saxon Shore".

Porchester is the most southerly and westerly of the long line of defenses that rose to face the invaders in their earlier raids. The sentinel fort at the other end was near Brancaster, on the

Wash, and eight or nine were set between these two, looking out on the turbulent waters of the Channel and the North Sea whence a shift in the wind or a lifting of the fog might at any moment bring the Saxon peril upon the British coast. These forts supplemented and partially supplanted the fleet that had patrolled the coast, but had been discredited by the treachery of its commander, one Carausius,

who had used it as a means to elevate himself to the supreme power in Britain, setting at defiance the reigning Roman Emperor. They were strongly built, with

walls from eight to twenty feet in thickness, strengthened by bonding courses of brick or stone and by sturdy bastions. They not only kept watch upon the sea, but they guarded the estuaries and the navigable streams which offered to any marauding forces from the continent ingress to the settled and civilized inland parts of Roman Britain. Some of them were bases from which the fleet, such as it was, might operate and the terminals for traffic from Gaul. They were of such importance that a special official, the "Count of the Saxon Shore", was



PORCHESTER CASTLE.

ART AND ARCHAEOLOGY



ONE OF THE APPROACHES TO PORCHESTER CASTLE.

put in charge of them. The names of most of these forts are known with some degree of certainty, but in the case of most only few and vague details of their history either in Roman times or later have come down to us. They stand today, remote from the ordinary course of travel, grim and inscrutable, in varying stages of dilapidation, but always impressive. They are known as "Castles"—a name appropriate to all in its Latin signification and to some in its mediaeval meaning as well.

Porchester, with its numerous post-Roman features, is of the latter class. It is the best preserved of any and one of the most accessible, standing at the end of the village street a mile or so from the railroad station which bears its name. The ground about it is low and level, and the castle stands in a park-like space set with many fine trees. The keep and the battlements are in an excellent state of preservation or restoration and give the structure an appearance, confirmed by the ruins of the priory inside and the little church of St. Mary,

much more medieval, than Roman.

Indeed, history and tradition are not quite so reticent as to Porchester as they are in the case of most of these castles. That St. Paul once landed on the spot known as Paul's Grove, and that at the beginning of the sixth century a Saxon warrior by the name of Port came ashore here and "slew a young Briton of high nobility", are among the interesting, if apocryphal traditions associated with the place. That the Normans ravaged the country hereabouts with great severity is a matter of history, as is the fact that in the reign of Henry I his rival brother, Robert of Normandy, landed here in the vain hope of establishing his claim to the throne. It was shortly after this that the Roman fortress was transformed into the Norman castle by Henry I. In this character it was often used by royalty. King John is said to have visited Porchester no less than eighteen times. From its water gate in 1415, Henry V, with his fleet of fourteen hundred ships, set out on the expedition which culminated in the battle of Agincourt, and Margaret of Anjou, the fifteen-year old fiancée of Henry VI, landed here before her marriage. The arms of Queen Elizabeth, carved over one of the windows, associate her with the place, while tradition asserts that she often held court here. After the death of Elizabeth Porchester ceased to be a royal



PORCHESTER CASTLE, FROM PAUL'S GROVE.

ART AND ARCHAEOLOGY

residence and fell into disrepair. Queen Anne seems to have taken an interest in its restoration, which was accomplished with such success that seventy shillings were expended for beer in which to drink the health of the queen on the occasion of the reopening of the Porchester church. In the late eighteenth century, after another period of neglect, the castle

was used as a prison for French captives, first in the Seven Years' War, and again in 1794, when Admiral Howe won his famous victory in the "Battle of the First of June". The curious gray and yellow prison garb of several thousands of many nationalities of men has in the course of its history enlivened the gloom of this prison, and the names of many of the prisoners may still be read, inscribed on the stone walls of the keep.



ALL THAT REMAINS OF THE INTERIOR OF PEVENSEY CASTLE.

This period in the life of Porchester ended with the raising of the lilies of France and the dismissal of all prisoners of war, in 1814, after they had, with reluctance, to be sure, shouted allegiance to the House of Bourbon. The old guard-house became a dwelling, the magazine a cow-shed, and the whole structure has been saved from ruin by the timely restorations made by the government, under whose protection it is at present.

About sixty miles to the east of Porchester, where the South Downs meet the sea, stands Pevensey Castle, the next in the procession of anti-Saxon forts. The sea once came close to its walls and in the estuary of the river Ashburn, to the north, was a good harbor. Like Porchester, Pevensey was probably an important station for



PEVENSEY CASTLE WAS A VERY MASSIVE AND IMPOSING FORTRESS.

ART AND ARCHAEOLOGY



THE ROMAN GATEWAY OF PEVENSEY CASTLE.

the Roman fleet. Its harbor, however, gradually deteriorated, until by the beginning of the eighteenth century it had become so choked with sand that it was practically useless, and when the tide was out one might pass its site without even realizing the existence of the river. The castle stands on a peninsula, one of the many "eyes", or islets, that in the past were inhabited and bore names—Horsey, Mauckey, etc.—which are still in use. Marshlands and downs stretch away to the north, with the "Weald", where the Romans worked iron mines, rising on the horizon to the northeast. Level land and a wide stretch of sand separate the fort from the sea to the south. It is an historic neighborhood, for on Pevensey beach William the Norman and his troops landed, to meet Harold on the heights of Senlac, fifteen miles away. Twice at least in later times the coast at Pevensey has been fortified against enemies no less dreaded than the Saxons and the Normans—the Spanish Armada and the forces of Napoleon. Even now the towers that

were built in anticipation of invasion from France stand, aggressive though ruinous, along the shore. Pevensey is perhaps the most picturesque of all the forts. In general outline it is oval. Its walls are twenty or thirty feet high, irregular and broken at the top through the caprices of time and weather, and covered with a thick growth of ivy. Twelve bastions are standing as they were originally built, one leans like the tower of Pisa and another has fallen intact, so that its base now looks toward the sky. Two of the finest standing bastions flank the west entrance. Within are the remains of part of a Norman castle, while a mound grown over with grass and shrubs marks the location of the Norman

keep. From this mound the eye can sweep over the South Downs, stretching into the dim distance to the north as the sea stretches to the south. If Pevensey is rightly identified with the Roman Anderida—Saxon Andred-ceaster—we are

not left altogether in the dark as to the fate of the Romano-Celtic garrison



PEVENSEY CASTLE: SOUTH VIEW.



PEVENSEY CASTLE. THE WEST VIEW.

ART AND ARCHAEOLOGY

that manned its walls. According to the Saxon Chronicle it was besieged by Aella and the Saxons in 491. "The Britons swarmed together like wasps," writes Henry of Huntingdon, "assailing the besieged by daily ambuscades and nightly sallies;" but "the more the Saxons were provoked, the more vigorously did they press the siege" till the Britons "were so reduced by continuous famine that they were no longer able to withstand the forces of the besiegers and they fell by the edge of the sword with their women and children, not one escaping alive." The Saxons were so enraged by the difficulties they had encountered in capturing the fort that "they totally destroyed the town and it was never afterward rebuilt, so that only the desolate site of a very noble city is pointed out to those who pass".

The Saxons in truth, as seems to have been their general custom, did not settle exactly on the Roman site, but occupied territory nearby, and Pevensey Castle suffered oblivion until the advent of the Normans, when it woke once more to active life. Robert, Count of Mortain, half-brother of the Conqueror, was the first owner under the new regime. In 1104 Gilbert de

Aquila—his name is derived from L'Aigle, his Norman home—received Pevensey from Henry I. The ancient fortress was thenceforth for centuries known as the "Honour of the Eagle". Its later history was varied and stormy. We see it held after the death of Henry I by his daughter Matilda against Stephen, her successful rival, till it was reduced by famine, and later by Henry III against Simon de Montfort, at which time part of the great gap in the

south wall was made. We see it, under more peaceful conditions, become a dowry of the English queens, and finally in 1372 conferred upon John of Gaunt, to play a part under the banner of the red rose.

We see—one of the last acts in the long drama—Lady Pelham holding it against the Yorkists in the absence of her husband, who had been made Constable of Pevensey in 1393. We see it later by nearly two hundred comparatively uneventful years, so fallen into decay that it was held fit only to "be re-edified or utterly rased", and though at this crisis it escaped both alternatives it was in 1650 actually sold for the value of its stones—forty pounds. Why it escaped destruction on this occasion also is not clear, but fortunately its dismantling was left to the



LOOKING EAST ALONG THE CANAL AT HYPHE.

ART AND ARCHAEOLOGY

gradual action of wind and rain rather than to the less tender hand of man, until it was taken under the protection of the government.

The next fort to the east, near Hythe, in Kent, has gone many stages further on the road to demolition than has Pevensey. Like Pevensey it is in the region where dread of Napoleon led to the construction of defensive works again, fifteen hundred years after the Romans had built their vain defenses against their overseas foe. The towers along the shore and the long canal fringed with trees that runs parallel with the coast line from Sandgate to

Rye, are parts of the system by which the English of the nineteenth century took precautions against a foe who never came. On the slope

of a high hill that overlooks these later works great isolated fragments of Roman masonry, dignified by the name of Studfall Castle, mark the site of the Roman fort of Portus Lemanis—built against a foe that came and came to stay. It is a lonely spot today. The Romney Marshes meet the sea close by, and seem in the mist of distance like a continuation of its waters. The nearest neighbor to the Roman ruins is Lympe Castle, a modern structure incorporating a medieval one, built by the Tennant family. Only a few miles

away, to be sure, is the gay little town of Hythe, teeming with "trippers", and sending forth its charabancs and buses to Folkstone, Saltwood Castle* and other points of general interest, but leaving its Roman neighbor to the indifferent sheep that graze among the ruins of its walls.

The county of Kent holds another Roman fort on its "Saxon Shore". Richborough Castle, the ancient Rutupiae, which had a harbor of such importance that its name was sometimes used for the whole of Britain. Large and imposing fragments of the walls of the fort stand on a low hill that in

Roman times was an island at low tide. As the sea gradually encroached upon the land Richborough lost its usefulness, and by the time the

Saxons desired to settle there the site of the present city of Sandwich was preferable, approached as it was by a navigable stream, the Wantsum, although it is recorded that it was under the walls of Richborough that Ethelbert received St. Augustine. The importance of Sandwich as a fishing town is indicated by its annual contribution of forty thousand herring to the monks

* Construction date uncertain, but very early. Saltwood was rebuilt under Richard II. Granted to the See of Canterbury in 1026. Beckett's murder is believed to have been planned in the castle. It was restored as a residence in 1882.



LYMPNE CASTLE, NEAR STUDFALL.

ART AND ARCHAEOLOGY



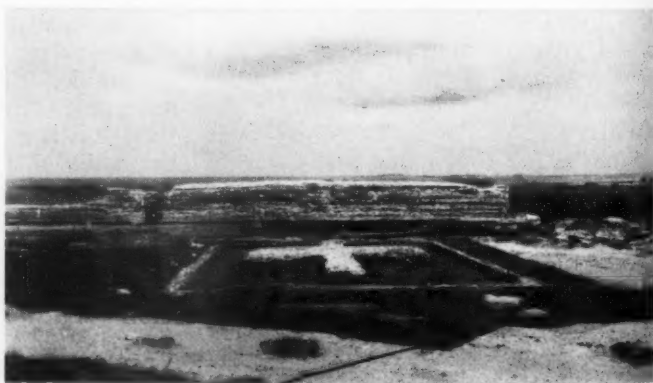
LYMPNE CASTLE.

of Canterbury, as related in Domesday Book, and later as one of the Cinque Ports, it furnished a quota of five ships to the navy of the King. In the course of years, however, Sandwich suffered the fate of the neighbor it had supplanted, through the treacherous desertion of the sea, and from the time of Elizabeth has played little part as a seaport, while the whirligig of time brought to a new Richborough, in the days of the Great War, a new importance as a base of communication with the continent.

Almost as imposing as the walls of Richborough are those of Burgh Castle, in Suffolk, just where it touches the coast of Norfolk. The east wall towers grim and forbidding for a distance of about five hundred feet, broken only by the gap that represents the ancient gate, on a low ridge that rises from the marshes along the rivers Waveney and Yare, for the

defense of which the fort was built. Twelve huge bastions still erect keep watch and ward over great fields now devoted to agriculture. On the north and south sides the walls are also standing in large part. To the west, where the wall is gone, across marshes dotted with stacks of salt hay and threaded with the blue of winding streams, many windmills, as in

Holland, break the monotony of the level sky line. The history of Burgh Castle we do not know—neither the story of its origin nor of its final fate has been recorded. One tradition of interest attaches itself, though but loosely, to the ancient pile. The Venerable Bede tells how the holy Saint Fursey of Ireland, journeying as missionary through England in the year 633, established "a pleasant monastery in the neighborhood of woods and of the sea, in a certain fort". That this fort was Burgh Castle can not be proved, but tradition so insistently



THE CROSS, RICHBOROUGH CASTLE.

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THE CHURCH AT BURGH CASTLE.

identifies it with the story that in the charming little round-towered church which stands near the Castle, a memorial window represents Saint Fursey in colored glass, while the churchyard is dominated by a monument of marble quarried at Kilkenny, fashioned in the form of a Celtic cross, and bearing the inscription in Gaelic and in English—

**Holy Fursey Teacher
Holy Fursey Apostle**

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THE WESTERN GATEWAY TO RICHBOROUGH CASTLE.



ONE OF THE WINDMILLS, FROM BURGH CASTLE.

struction of the whole. Studfall Castle is a disorderly array of fragments. Four other forts of the Saxon Shore, situated at Dover, Reculver, Bradwell-juxta-Mare and Brancaster, are represented by fragments of walls in various stages of disintegration. A tenth, near Felixstowe, known as Walton Castle, now lies beneath the sea with the debris of the storm-worn cliff on which it stood. Further to the north

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ONLY SCATTERED FRAGMENTS REMAIN OF STUDFALL CASTLE.



THREE VIEWS OF THE RUINS OF BURGH CASTLE.

discovered, and the location of others can be fixed with some accuracy.

The Roman armies were probably withdrawn from Britain before the middle of the fifth century, but the conflict was not over. The details of the long struggle which the islanders maintained when they had been left to their own resources and Rome had refused to listen to the "groans of the Britons", as Gildas tells us, are hidden in impenetrable darkness, broken only here and there by a feeble ray of light. In the written records fact is inextricably interwoven with the wildest fiction, dates are contradictory, places unidentifiable. Around the chief persons of the drama legend has gathered, obscuring the realities of character and deed. And such tangible evidence as may lie hidden beneath the soil of the coast defenses that witnessed and played their part in the climax of the conflict, has only to a slight extent become available for the archaeologist to interpret. Yet, vague and imperfect as each record is, the dim figures of heroes that tower above the common crowd in the old chronicles, and the massive fragments of the Forts of the Saxon Shore alike bear testimony to the intensity of the struggle that began in a Roman and ended in a Saxon England.

STUDFALL

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VIEW OF THE AGORA DISTRICT, WITH THESEUM (LEFT CENTRE), FROM THE SOUTH.

NOTES AND COMMENTS

THE AGORA OF ATHENS

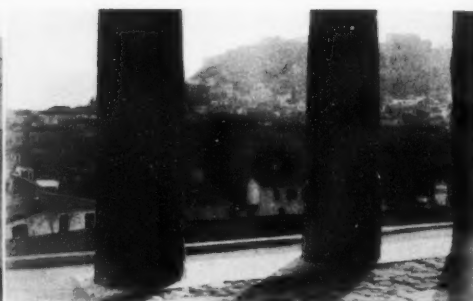
The excavation of the Athenian Agora has been the goal of archaeologists and governments for nearly one hundred years. This site at the base of the Acropolis on the north side was occupied by temples and public buildings, and was the centre of the life of the ancient city. It was, however, continuously covered in mediaeval and modern times by the homes of the people. When, therefore, the government of Otho in 1833 initiated the project for its archaeological investigation the first step was the expropriation of the terrain. This was provided by a decree, dated July 18th of that year, which set the price to be paid for the property at seventy *lepta* the square *pique* (about fourteen cents for a little more than five square feet). Although this price seems ridiculously low in comparison with the present value of the land the necessary funds were not available and the project lapsed. A renewal of the plan in 1865 was equally fruitless, but hope for the ultimate achievement of the project was never abandoned by the Greek archaeological authorities and several years ago the opportunity of making this excavation was offered to the American School of Classical Studies at Athens through Dr. B. H. Hill, Director of the School at that time. By the indefatigable energy of Professor Edward Capps, Trustee of the School and Chairman of its Managing Committee,

the financial support for the great undertaking was assured by an anonymous American donor, and Professor Capps' tact and skilled diplomacy were instrumental in concluding satisfactory working arrangements with the Greek authorities. The negotiations in Greece were greatly facilitated by the hearty co-operation of Dr. Kourouniotes, Director of Antiquities in the Ministry of Education, and by the unstinted support of the great Greek leader, Premier Venizelos. Mr. A. Adossides was appointed Business Manager in Athens for the committee and has been untiring in his efforts to smoothe over many troublesome difficulties as well as to unravel unforeseen legal knots. The direction of the work in America is in the hands of a special committee under the chairmanship of Professor Capps appointed by the Trustees of the School.

As the whole of the Agora, consisting of nearly twenty-five acres, seemed unreasonably large for the American School to undertake to excavate, the field was divided and the Greek Archaeological Society assumed the obligation of clearing the eastern section. The boundary line runs north and south, skirting the east side of the Stoa of Attalos and passing along Areopagus Street. In the American section are 304 parcels of land, nearly all of which are occupied by buildings. Exploratory work will be begun by excavating in six different blocks on which fifty-five houses are situated.



(LEFT) VIEW OF THE SITE OF THE AGORA FROM THE EAST. WORK WILL BEGIN ON THE BLOCK OF HOUSES IN THE CENTER OF THE PICTURE.



(RIGHT) A VIEW OF THE SITE OF THE AGORA THROUGH THE COLUMNS OF THE THESEUM.

It is necessary to expropriate this property according to the laws that were enacted for the purpose, and the values are now being determined by a committee of experts, on which the proprietors and the American School have equal representation, and over which the distinguished judge, Malevitis, presides. This committee has been holding regular weekly sessions since the Spring of 1930 and much progress has been made in the program of valuation and, while the value of fourteen cents the square *pique* that was assessed in 1833 has risen to five dollars and more at the present time, the high personnel of the committee guarantees decisions that will be equitable to all parties concerned. It is, therefore, confidently expected that the work of excavation will be begun in the course of the present season, 1930-1931, and it is hoped that under the

guidance of Pausanias some recognizable landmark will be speedily uncovered.

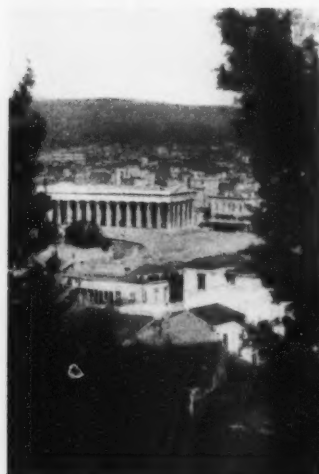
Princeton,
October, 1930.

T. LESLIE SHEAR.

COMPETITIONS FOR THE PRIZES OF ROME

The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, musical composition, painting, sculpture and classical studies.

In architecture the Katharine Edwards Gordon fellowship is to be awarded, in landscape architecture the Kate Lancaster Brewster fellowship, in music the Walter Damrosch fellowship, in painting the Jacob H. Lazarus fellowship, provided by Metropolitan Museum



All Photographs by Courtesy of Professor T. Leslie Shear.

THE THESEUM (LEFT) AND AGORA FROM THE SOUTH.

(CENTRE) VIEW FROM THE EAST OVER THE BLOCK WHERE EXCAVATIONS WILL BEGIN THIS SEASON.

(RIGHT) LOOKING EAST ON APOLLODORUS STREET. ALL THESE HOUSES WILL EVENTUALLY BE REMOVED.

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PORTRAIT OF MME. PICASSO, BY PICASSO. FIRST PRIZE PICTURE, CARNEGIE INTERNATIONAL EXHIBIT.

of Art, and in sculpture the Parrish Art Museum fellowship.

The competitions are open to unmarried men (in classical studies, men and women) not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1500 a year with an allowance of \$500 for transportation to and from Rome and, in the fine arts, \$150 to \$300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about \$2500 a year.

The term of each fellowship in the fine arts is three years and in classical studies two years. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

Entries for competitions will be received in the fine arts until *March first*, in classical studies until *February 1st*. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City.

PRIZE AWARDS AT THE CARNEGIE INTERNATIONAL

Not the least interesting feature of the Twenty-ninth Carnegie Institute International Exhibition of Modern Painting, which opened in Pittsburgh October 17, is the fact that six of the nine prize awards were given to

Americans. Of the remaining three, two went to French painters and one to an Italian.

Picasso—born a Spaniard but exhibiting in the French gallery—carried off the first prize of \$1,500 with his *Portrait of Mme. Picasso*. Second honors fell to Alexander Brook of New York, for his *Still Life*, which won \$1,000. Since the *Portrait of Mme. Picasso* was not for sale, the Lehman special prize of \$2,000 for the best purchasable painting in the show went to Mr. Brook, whose canvas was also purchased at its list price by Mr. Lehman. The third award was made to Charles Dufresne of France, who also showed a *Still Life*. First Honorable Mention was captured by Henry L. McFee of Brooklyn, again a *Still Life* exhibitor, the same picture also taking the Allegheny Country Garden Club prize of \$300 for the best painting of a garden or of flowers.

Most of the artists are represented by groups of three paintings. This was done in order to give the public a better opportunity to study the development and personality of the painters. The pictures are hung by



STILL LIFE, BY ALEXANDER BROOK OF NEW YORK, TOOK SECOND PRIZE, THE LEHMAN SPECIAL PRIZE, AND WAS PURCHASED BY THE LEHMAN FUND AS THE BEST PURCHASABLE PICTURE IN THE CARNEGIE SHOW.

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nations and the works of each artist grouped. All the Europeans and most of the Americans were invited. Forty-eight American paintings were chosen by the American Committee of Selection from over one thousand and submitted by American artists at their own expense and risk. The idea of the Committee of Selection was to make a place in the exhibit for the younger or unknown artists who otherwise might not have an opportunity to show their work. This committee included Horatio Walker, Bernard Karfiol, Ross Moffett, Leopold Seyffert and Charles Burchfield.

There are in all 439 paintings on exhibition, 287 of them from Europe and 152 from the United States. In all, 236 artists—137 European and 99 Americans—are the representations of fifteen nations. The countries, in the order of the number of paintings contributed by each, are: United States, France, Great Britain, Spain, Italy, Germany, Russia, Sweden, Austria, Belgium, Poland, Czechoslovakia, Switzerland, Holland, and Norway.

The prizes were awarded by a jury of six presided over by Homer Saint-Gaudens. The members were Henri Matisse of France, Glyn Philpot of England, Karl Sterrer of Austria, and Horatio Walker, Bernard Karfiol, and Ross Moffett of the United States.

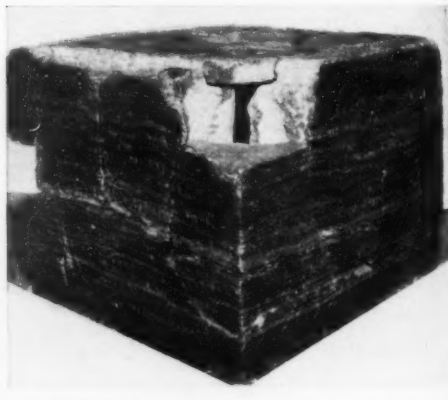
A FOUNDATION-BOX FROM TELL ABU-MARIA IN IRAQ

Exactly a year ago ART AND ARCHAEOLOGY received a letter from Philadelphia stating that the writer had received from friends in Mosul, Iraq, a damaged stone box bearing an inscription. He asked for the name of some expert who might be able to restore the box. ART AND ARCHAEOLOGY made further inquiries, and suggested Professor Speiser, of the University of Pennsylvania Museum. The broken pieces of stone were sent to him, and Professor Speiser not only restored the box, but identified it as a foundation-box, and deciphered the cuneiform inscription, interpolating the missing sections from similar passages in other texts so as to give the present document its full sense. The inscription follows, the length of the lines and the spacing being as Prof. Speiser made them:

TRANSLATION OF THE FOUNDATION-BOX FROM TELL ABU-MARIA

[Brackets indicate breaks in the original text; these are supplied for the most part from parallel texts.]

Ashurnasirpal, [king of all, king of Ashur, son of Tukulti Ninurta],
king of all, king of Ashur, son of Adad Nirari, king of all, king of Ashur
the valiant king, who [proceeds] with the help of Ashur his lord,
among the kings of the four quarters he has no rival; the marvelous shepherd, who fears not the battle;
the unique mighty one,
[who has no opponent, the king who has brought to subjection those who were not subject to him;
who rules [all the] hosts of men; the mighty hero, who tramples on the neck of his foes, and treads down all his foes,
who shatters the power of the strong; who in the help of Ashur and Ninurta, the great gods, his lords, proceeds; and whose hand has captured all the lands, who all the highlands
has mastered, and their tribute has received, who takes hostages
and establishes might over all the countries.
[When Ashur], the lord who pronounced my name and who has made great
my kingdom, his weapon which is unrelenting unto the power
of [my lordship] verily did entrust, the armies of the land of Lullu,
[the widespreading ones] in the midst of the battle with the weapon I overthrew
with the Help of Shamash and Adad, the gods in whom I trust,
over the troops of the lands of Nairi, of Kirhi, of Shubari,
and of Nirbe, like Adad the destroyer I thundered;
the king who from beyond the river Tigris up to the country Danana,
[- -] the whole of the land of Laqe, the land of Suhi together with the city of Rapiqi,



TO LEFT AND RIGHT, TWO VIEWS OF THE FOUNDATION-BOX FROM TELL ABU-MARIA, IRAQ. THE CUNEIFORM INSCRIPTION IS TRANSLATED ABOVE BY COURTESY OF PROFESSOR E. M. SPEISER AND OF THE OWNERS.

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under his feet into subjection has cast; from the sources of the river Subnat, up to the land of Urartu his hand conquered it. From the pass of the land of Kurruri as far as the land of Gilzani, from beyond [the lower Zab] as far as Til-Bari which is above Zaban, Together with Til-sha-Zabdani and Til-sha-Bitani, the land of Hirimu and the city of Harutu, the fortresses of the land of Karduniash, [to the boundaries of my country] I have added. From the [Pass of Babite to the land] of Hasmar, [their people] as the people of my land I counted. In the [lands that I have conquered] I have appointed my governors; [vassalage, service and forced labor] upon them I have laid. [Ashurnasirpal the conqueror of cities and of mountains] all of them, the king of the lords, the consumer of the wicked, the supreme, the unrelenting one, the destroyer of opposition, the king of all the princes, king of kings, the exalted priest, the appointee of the mighty Ninurta, the mighty one among the great gods, who with the aid of Ashur and Ninurta, the gods of his trust righteously conducts himself, mighty mountains, and the princes who are his enemies, all of their lands at his feet, he has caused to be subjected, with the enemies of Ashur above and below he has contented, tribute and taxes upon them he has placed, [Ashurnasirpal the mighty king], the appointee of Sin, the favorite of Anu, the darling of Adad, the mighty one among the gods, the unrelenting weapon which overthrows the land of the enemies am I; [the mighty king of battle], the destroyer of the cities and of the highlands, supreme in battle, the king of the four quarters, the slayer of his enemies, mighty countries, inaccessible highlands, brave and merciless kings, from the rising of the sun unto the setting of the sun at his feet I have caused to submit, and a uniform rule I have established.

Tell Abu-Maria, the little mound-village where the box was found, is some twenty miles west of Mosul, near Telefar. Up to the present time no other object of interest has been reported from this region. Unfortunately, there is no means of knowing the conditions under which it was found, nor what the tell [mound] may contain of corollary interest.

THE "THIRD INTERNATIONAL"

The Third Exhibition of Contemporary Industrial Art, consisting of decorative metal work and cotton textiles, began in October a circuit of four museums of art in Boston, New York, Chicago and Cleveland. It will be recalled that in line with the policy of the American Federation of Art to demonstrate design in current production and to bring American products into comparison with those of Europe, the General Education Board, in May, 1927, granted the Federation \$25,000 annually for a period of three years, to be applied toward assembling and circulating among museums of art a series of international collections of the products of today in various industrial art fields.

In accord with the decision to limit the scope of these exhibitions the first in the series covered the ceramic arts: the second, which is still on tour, included decorative glass and rugs: while the third, which opened in Boston, embraces only metals and cotton fabrics. These broad fields had to be narrowed down to feasible working limits. In the metals it was found necessary to exclude jewelry and sculpture, likewise the larger architectural pieces intended to be attached to buildings. In the cotton are included only woven and printed upholstery and drapery fabrics made entirely of cotton or containing a very slight admixture of other fibres, provided that the design is carried out by the cotton itself. In addition to the American entries, the exhibit displays the work of eight foreign countries: Czechoslovakia, Denmark, England, France, Germany, the Netherlands, Sweden and Switzerland. About 939 objects, produced by some 181 firms and craftsmen, involving the work of nearly 275 designers, have been included.

ONE PENALTY OF SUCCESS

A subscriber in Switzerland who has been a loyal supporter for years, has recently asked that his subscription expire in May, 1931, much as he regrets to discontinue a magazine he has so long enjoyed. The astonishing reason he gives is at once gratifying and dismaying. Mr. K— writes: "This does not indicate that I find the publication less delightful than of old. On the contrary, I consider that it shows constant improvement and increasingly makes known and renders accessible treasuries of beauty and interest; but the publication now finds place on the shelves of all libraries . . . and enjoyment of what it gives is no longer more or less limited to those who have their own subscriptions to it." Such generous appreciation is most gratifying. We have, as a matter of fact, no less than 901 libraries on our paid lists; yet it is upon the individual subscriber that any magazine must count for its continued existence and usefulness. So while the praise of an ex-subscriber is heartening, the fact of his cancellation makes more apparent the necessity for an ever-increasing number of individual supporters. Costs of production are steadily rising, and every reader of ART AND ARCHAEOLOGY who wishes the magazine well, can do it and the cause of popularizing archaeological knowledge no greater service than to secure the practical support cash subscriptions afford. The program of articles and illustrations for the coming year is one of the most comprehensive and important ever undertaken, and the forthcoming issues will more than repay everyone who puts his shoulder to the wheel.

AN INTRUSIVE CULTURE IN NEW GUINEA POSSIBLE

An Associated Press report from Canberra, Australia, tells of the discovery in New Guinea by E. W. P. Chinnery, the Australian Government anthropologist, of stone mortars and pestles similar to those of early Egypt, and a considerable quantity of prehistoric pottery. The present savages of New Guinea do not recognize or understand them, and regard the relics as sacred. Mr. Chinnery thinks perhaps these, and the use of darts, poisoned arrows and blowpipes, may mean the visitation of New Guinea long ago by some other race which possibly came searching for gold. The official report has not yet been issued.

BOOK CRITIQUES

French Sculpture at the Beginning of the Gothic Period 1140-1225. By Marcel Aubert. Pp. xiv-119. 88 plates. The Pegasus Press, Harcourt, Brace & Co. New York. 1930. \$31.50.

French Sculpture during the Reign of Saint Louis 1226-1270. By Paul Vitry. Pp. xiii-98. 90 plates. The Pegasus Press, Harcourt, Brace & Co. New York. 1930. \$31.50.

These two books are beautiful examples of international aesthetic collaboration. The monuments studied are French, and the text is by foremost French scholars in the field of Gothic sculpture; the text was set up by the Officina Bodoni in Verona; the collotype plates were executed by Sinsel of Leipzig, and the binding is by Hübel and Denck of Leipzig. Both volumes represent the product of up to date research, and are supplied with adequate indices and notes.

The account of M. Aubert of the fresh flower of Gothic sculpture, and Paul Vitry's description of its full-blown beauty, are detailed and technical, and must be studied in close relation to the illustrations, which have been admirably chosen and reproduced with surpassing skill. Especially valuable are the pictures of details. By the close observation of these serene and gracious heads, the piquant supporting figures and the luxuriant decoration, as well as the richly-woven ensemble compositions, one comes closer to an appreciation of the Gothic style than by reading any amount of literary criticism.

W. R. AGARD.

Excavations at Olynthus: Part II, Architecture and Sculpture. By David M. Robinson. Pp. xxii; 155. 307 illustrations. 3 colored plates, 1 map. The Johns Hopkins Press, Baltimore, Md. 1930. \$20.

In this volume Prof. Robinson, himself the director of excavations at Olynthus, gives an account of the houses and other buildings, excavated in his 1928 campaign, including in this study a report of the pieces of sculpture and adding a chapter on lamps. Miss Lillian M. Wilson in an additional chapter contributes an interesting account of the loom-weights and other spinning and weaving materials.

Of this monumental series the first part, in which Dr. George M. Mylonas dealt with the Neolithic settlement found in one section of the site, appeared last year. Future volumes are promised for the publication of the terracottas, vases, coins, and smaller finds. Later the history of Olynthus with the ancient testi-

monia will be offered in a separate and final work.

To the great task of editing this series Prof. Robinson has devoted himself with indefatigable energy. In the present volume the promptitude with which he has gathered together the mass of material and presented the results of his investigations, and the care he has shown not only to catalogue the details but also to supplement the results achieved with a wealth of photographs and maps cannot be too highly commended.

Fortunately, the subject is worthy of this devotion, for Olynthus continues to make most interesting, not to say startling, contributions to our classical knowledge. Destroyed by the Macedonians in 348 B. C., untouched by the Romans, and disturbed in only a fraction of its extent by the Byzantines, the city offers an unique opportunity to study conditions of life and labor during the classical period. Olynthus, in fact, bridges the gap between the two great epochs of Greek history, for it offers us the remains of the greatest period, the fifth and early fourth centuries; and at the same time as a city in Macedonia, itself destroyed in the campaigns of Philip, it brings to light the foundations of that culture which, spread throughout the East, formed the basis of the Hellenistic civilization. It is for this reason, as Prof. Robinson has pointed out, that a striking similarity exists between the style of houses at Olynthus and those in the distant Macedonian colony on the Euphrates, Dura-Europos.

The question of the origin of Greek and Roman house-plans has been widely discussed. To this most important question the remains of the single-court houses at Olynthus make a most welcome contribution. Olynthus, however, cannot solve the questions, for many other sites must be dug before sufficient material will be collected. Unfortunately, at Olynthus the development of house-planning in the sixth, fifth, and fourth centuries is not clear, owing to confusion in the stratification, so that thus far only the fourth century types are well established. Nor is it quite clear whether Prof. Robinson thinks that the Olynthian fourth century style is one of purely local development, one brought in from or strongly influenced by the East, or whether it was a special branch of Greek fifth century architecture adapted to Macedonian tastes. These questions, however, may safely be left to the volume on history or to special studies.

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Meanwhile, the material for such studies has been presented—the first great step toward increased knowledge. In addition, Prof. Robinson's wide knowledge of bibliography will be of the greatest service to students.

Here, however, it might be stated that the price makes the work very much less accessible to a great class of students. To be sure, too many archaeologists in an effort to keep down the cost have seriously impaired the value of their volumes, and to make the publication too complete is certainly to err in the right direction. On the other hand, some ratio between the value of less important plates and the price of the book must be struck. In the present case perhaps one half of the plates could be omitted. Some loss would be incurred, necessarily, but with judicious selection that loss would be small; and, if the price of the book could be correspondingly reduced, the gain to the average student would be considerable.

The trouble in the present case is aggravated, for every student of classical Greece will need the book. House-plans of the fourth century are established for the first time; pebble-mosaics of excellent workmanship are shown to go back to the fifth century; a complete series of lamps is furnished; and very much new material on loom-weights and means of weaving is supplied. Decidedly, Prof. Robinson is very much to be congratulated on the value of his finds and his contributions to our knowledge.

CLARK HOPKINS.

Rembrandt und der Holländische Barok. Studien der Bibliothek Warburg. By F. Schmidt-Degener. B. G. Teubner. Leipzig, 1928. 5 M.

This is a German translation by Alfred Pauli of an interesting and scholarly Dutch monograph, illustrated with twenty-three unusual figures on sixteen plates. It is quite the fashion to compare poet with painter, as Giorgione with Keats. Here the relations between Rembrandt and the great poet Vondel—who was influenced so much by Sophocles and Euripides and who in turn influenced Milton—are discussed in detail. Vondel was twenty years older than Rembrandt and had at first much influence on him. But the comparison is not a good one. Vondel had a tremendous influence on all the educated of Holland; Rembrandt, however, was unable to pass on to his successors his real style—only a fashion. Vondel was a great representative of the baroque as well as of the classical style and Rembrandt was at first a herald of the baroque.

In 1641 Rembrandt complimented Vondel, and Vondel mentioned Rembrandt in a poem. But in the same year Vondel became a Catholic and from that time the two were never so friendly and as Rembrandt turned his back on the baroque he became simpler, quieter and more truthful. By 1648 there is a great difference between the two men, as can be seen by a comparison of Vondel's poem *Gethsemane* with Rembrandt's engraving *Christ on the Mount of Olives*, which is illustrated in plate VII. Vondel uses the symbols of cross and chalice but Rembrandt avoids all symbolism. Vondel became more popular than Rembrandt. By 1648 Holland rejected Rembrandt and Claudius Civilis refused to let him decorate the public palace as Raphael had decorated the Stanze of the Vatican. Rembrandt became more human after this break with Holland, and even gave to the Apostle Paul his own features (plate XV). The painter, however, became more and more lonely, and finally died in 1669 with no mention of him by Vondel in his poems. Rembrandt's death had no meaning for Holland. Foreigners like Guercino, Rigaud, Fragonard, Delacroix, appreciated him. His pictures of Homer, Aristotle, and Alexander went to Italy. The artist of the North was discarded in the North but admired in the South. In Rembrandt we have the last of the great Renaissance universal masters, who saved Europe from the baroque. He should be compared with Titian and Shakespeare, not with Vondel. Vondel's influence was linguistic. People remembered his beautiful words but forgot what he wanted to express. But Rembrandt in form and content brought European art to its highest point. Vondel remained true to the baroque culture of Flanders, but Rembrandt had to break with Vondel and Amsterdam to be able to belong to the whole world.

DAVID M. ROBINSON.

Art in the Life of Mankind. By Allen W. Seaby. Vols I, II. Pp. 105; 114 Illustrations, 16 Plates, 63 Figures; 16 Plates, 106 Figures. "A General View of Art"; "Art in Ancient Times." Oxford University Press. New York. 1928. \$1.75 each.

"Assyrian art is marred by its harshness and cruel spirit . . ." "No new style . . . evolved in Renaissance sculpture . . . from Donatello to Epstein." In these two sentences the reader meets at once the unfortunate preconceptions Allen W. Seaby permits himself in the initial volumes of a series of handbooks

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covering art history, presumably for students in English secondary schools. Art appreciation, however, cannot be limited to connotations, nor is an historical treatment which telescopes to the point of distortion useful, even for the beginner. A less fundamental difficulty, but one which is likely to limit the availability of the series in America, is the number of local references and banal whimsies which quite evidently developed from a school-room environment. The tone is too juvenile for use in American colleges, and too textbookish for the general reader.

Broadly speaking, one finds the material up-to-date and well organized and accurate. The first volume takes up the elements of art appreciation, and the second traces the course of art in the ancient world as far as Greece. One gasps at the use of Holman Hunt's *Shadow of Death* to illustrate the possibilities of the moral in great art, the author finding therein courage, truth, tenacity, and tenderness; but the body of this initial book touches suggestively, if lightly, on such topics as color and rhythm, the various major and minor arts, and even finds room for an epitome of art history, and several discussions of the place of art in (English) education. The second volume is more satisfactory. It is true the author assumes the now exploded idea that realistic art forms always preceded conventionalized; he explains the clumsiness of Sumerian sculpture by the costliness of material, but points out similar forms in clay; and he lauds Egyptian art as compared with Greek, but omits the basis of aesthetic comparison in the beauty of Egyptian abstractions. On the other hand, his vivid analogy between Persian capitals and certain English Renaissance forms, his awareness of the revolutionary nature of current archaeological finds, and his hesitancy to follow generalizations based on "restorations" indicate his skill as teacher, if not as historian or critic.

WILLIAM SENER RUSK.

En Souvenir de Henry Cochin. Avec une préface par Paul Hazard. Librairie Ancienne Honoré Champion, 5, Quai Malaquais, Paris. 1928.

During his life-time, Henry Cochin was known in France as an enthusiastic student and critic of contemporary painting and music, as the friend and adviser of many artists and musicians, but chief of all as a scholar whose work was marked by particular industry and by an unflinching devotion to the achievements of the Florentine painters, the genius of

Petrarch, and the Gothic monuments of his own country. He was a member of a Parisian family which had contributed conspicuously to the cultural life of his city, at the same time furnishing a number of officers for the diplomatic and governmental service. Henry Cochin himself was deputy and general counsellor of the Nord department, and his long occupancy of this post gave him a third territory, Flanders, which was to share with Paris, Florence and the Val d'Arno the study and devotion of his whole life. His work as a scholar began in the eighties, his first publication being a translation from Magherini-Graziani, *Le Diable, Mœurs Toscanes*, in 1886. Then appeared his early Italian study, *Boccace*, in 1890, and in 1892 the first of his special volumes on Petrarch, *Un Ami de Pétrarque: Lettres de Francesco Neilli à Pétrarque*. This was followed in 1898 by his examination of the chronology of Petrarch's *canzoniere*, in 1903 by a translation, *Les Triomphes*, and in 1928 by *Les Psaumes Pénitentiels de Pétrarque*. Other Italian studies appeared in *Jubilés d'Italie* in 1911, *Le Bienheureux Fra Angelico de Fiésole* in 1906, and a translation of Dante's *Vita Nuova* in 1908, while his enthusiasm for the art and folkways of Flanders was testified to in his *Tableaux Flamands* (1908), *Lamartine et la Flandre* (1913), and *En Flandre Maritime* (1923), as well as in *Bergues Saint-Winoc* (1921) and *Saint Omer* (1925). Here was a body of research and criticism marked on every page by the appreciative devotion and generous patience which made him a revered teacher for younger scholars. Prof. Paul Hazard was one of these, and in the prefatory *In Memoriam* contributed by him to this collection of Cochin's essays, he points out the fact that Cochin was one of those men in whom a diversity of intellectual qualities may be found. His scholarly curiosity was extreme; he would spend his finest energy on the discovery of a lost manuscript, on the deciphering of a word, or on the establishment of a date. He had a lively and accurate appreciation of painting and music, winning through it not only the friendship of many artists but the respect of the public by his published articles. He was a brilliant conversationalist and speaker, and a constant supporter of interest in France's monuments and historical wealth. The devastations of the World War called for much arduous work on his part, and it was in this manner that he contributed most notably to his family's record for charity and public service. Prof. Hazard,

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in paying personal tribute to his friend's achievements and personality, recalls the charm of a man who found not only in Paris, Florence and Flanders, but also in his own generation of creative artists, objects of an affection which lasted until his death.

The present volume contains a variety of Cochin's papers written over a period of forty years. *Dans le Val d'Arno* is alive with affection for the cultural history of the Florentines and is one of the book's most interesting papers, its documentation relieved by many passages of descriptive beauty. A section is given over to essays on French history and art, another to studies of his much-loved Flanders, and the concluding chapter, *Les Souvenirs de la Grande Guerre*, deals mainly with the ordeal of the Flemish people in the war and the ravages of battle among his friends. In the historical papers the keen and patient interest of the true scholar is everywhere apparent. Cochin's comments on modern painters and musicians sometimes ring shallow, his personal loyalty probably clouding his judgment, yet throughout this volume there is apparent the hand of a discriminating scholar who was fortunate enough to possess those attributes of sympathy and insight which made his work a model to younger men and a solid encouragement to contemporary artists.

MORTON DAUWEN ZABEL.

Introduction to Art: Theory, practice, history. By Bura Brokaw Cockrell. Pp. 475, 6 illustrations. Richard Smith, Inc., New York, 1930. \$3.

The author (a former pupil, one infers, of William M. Chase and a teacher for many years) is mainly interested in painting and particularly in landscape, "nature," she tells her readers, being "the source and inspiration of art." Though the book deals with theory, history, and technique it is the last which receives the most attention. Even the first seven chapters devoted ostensibly to theory are in fact occupied with technique, of which, in so far at least as it relates to painting, Mrs. Cockrell's knowledge seems sound and useful. In matters pertaining to theory, using the word in its proper sense, she does not appear to great advantage. Her recipe for a work of art—careful selection of material, skillful manipulation, and useful purpose—represents a contracted and essentially erroneous conception. As to beauty, she is uncertain regarding its

character, but thinks an ever-present quality is "eternal fitness" (which again is rather wide of the mark). In the historical section there are numerous blunders, such as the statement that in Greece "most of the archaic art was destroyed" in the Persian war. The volume concludes with a bibliography which is notable for its omissions and its generally promiscuous and uncritical character.

JEFFERSON ELMORE.

Sculpture. By A. M. Rindge. Pp. 186. 40 plates containing 214 illustrations. Payson and Clarke, Ltd., New York. 1929. \$6.

We have here a very earnest attempt to pierce the shell of sculpture and to extract and dissect the kernel of the art. With painstaking and conscientious effort Miss Rindge examines such matters as the origin of sculpture, design, medium, realism, movement, etc. Taking the Romanesque period as one fulfilling the requirements of sound artistic production, she analyzes its sculpture at considerable length, and as a pendant adds some notice of all great ages of sculpture. The last part of the book is concerned with the art of modern sculptors.

The style is not unpleasing. The pace, which is a trifle labored in the opening chapters, becomes smoother as we advance. A student of Classical art may be pardoned for wishing that the historical sketch had begun with a time some centuries earlier; it is almost entirely post-Roman as we have it. Certainly Romanesque sculpture is not to be scorned, but its limitations are serious.

However, the book is a good one, composed with much seriousness of purpose, and free alike from frivolity and dullness. Particularly good are the author's comments on modern sculptors and their works, although she seems unnecessarily contemptuous of the English school and too lenient towards such experimenters as Laurent and Chana Orloff.

Miss Rindge strives hard to bring more of the objective element into the estimation of the art of sculpture—an entirely praiseworthy effort. But subjectivity dies hard. One is amazed to find this said of Maillol's *Femme Accroupie*—"It is the most important and most beautiful piece of sculpture of our times. One scarcely hesitates to say the most important since the Renaissance." Wherein is it definitely superior to the almost similarly posed *Divinity* of José Clará?

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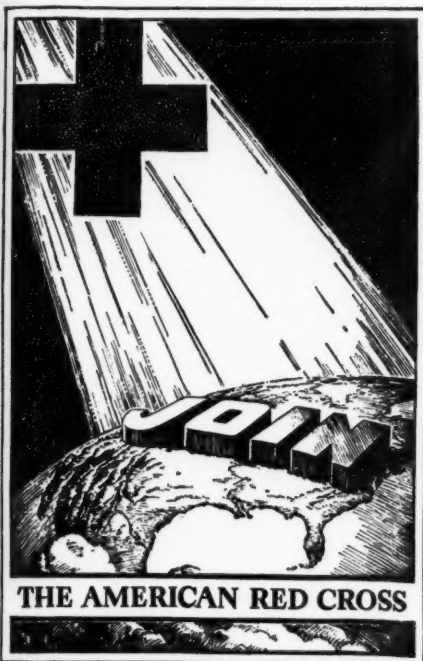
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